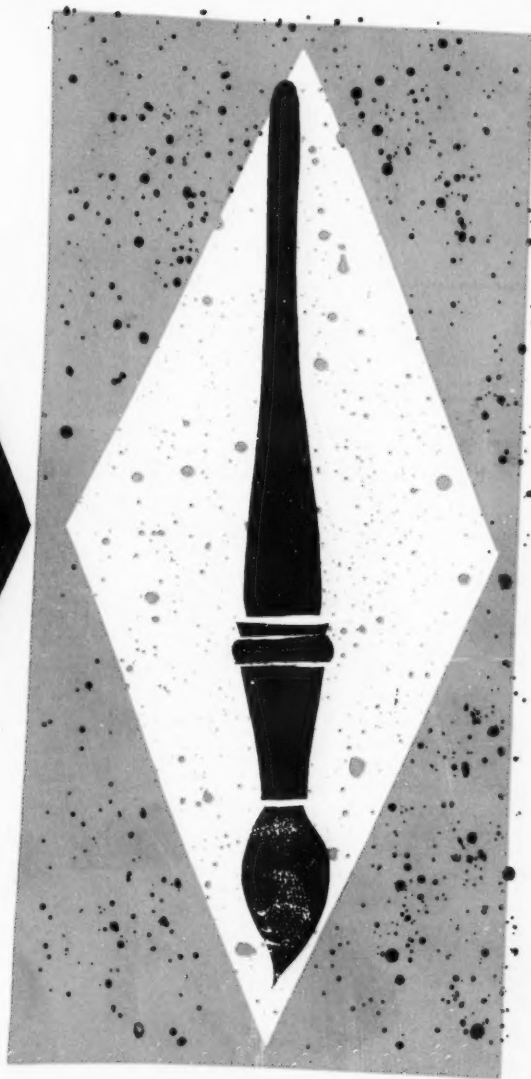


Ceramics

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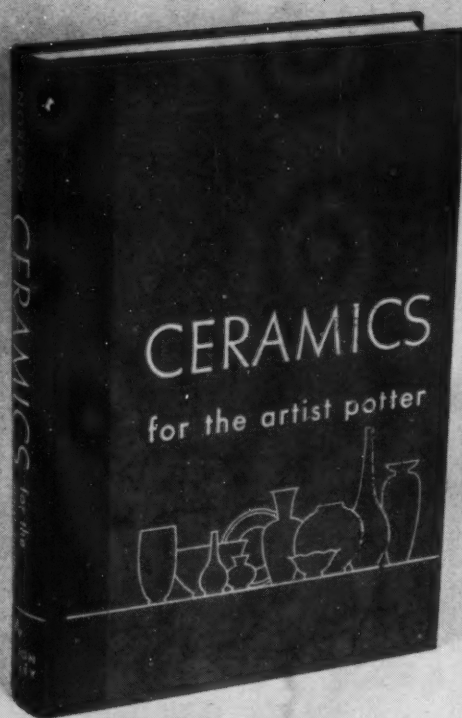
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in this issue of **CM**

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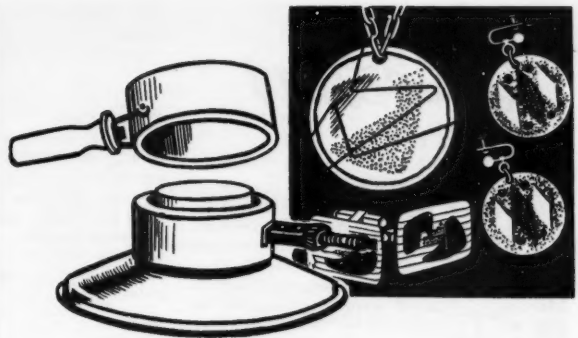
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Letters

A TRIBUTE TO KAY

Dear Editor:

Somehow, one must adjust to the loss of a fine person and friend. Kay Harrison's "Circles in Clay" on WWJ-TV, Detroit, was my basic introduction into the ceramic field.

Through her programs, CERAMICS MONTHLY became more meaningful to me; and I value most highly the wonderful knowledge she was able to impart to my children.

MILDRED T. SLOMKA
Detroit, Mich.

♦ Many letters have been received regarding the loss of our good friend, Kay Harrison. Mrs. Slomka's sums up quite well for all.—Ed.

CM SERVES

Dear Editor:

A girl in one of my night classes, who has no fingers on her left hand, brought two piggy banks to class to show me what she did at home by following the article in the October 1956, CM [Using Balloons as Molds]. She did a good job and was proud of her work. It wasn't great art, but it served its purpose in several other ways! She has since made other hand-built pieces and is now throwing on the wheel.

Some of the "Letters to the Editor" show too much art consciousness on occasion and not enough understanding of

what people need to lead them to self satisfaction and an understanding and appreciation of an art or craft.

NAME WITHHELD
Los Angeles, Calif.

Dear Editor:

Thank you very much for [the advice from your Subscriber Service Department regarding my recent enameling problem.]

Your magazine has helped me in many ways to achieve good results in pottery and copper enameling, and I always look forward to the arrival of the next issue. I have been a subscriber since the first publication . . .

MRS. THOMAS DISTLER
Middle Village, N.Y.

BOUQUETS FOR CM REGULARS

Dear Editor:

To me, your magazine is wonderful. I haven't gone into stoneware yet, but Mr. Ball's articles are making me tempted that way. I don't throw on the wheel, but when I'm ready, Mr. Sellers has paved a fine street to follow . . . I'm just a hobbyist with a large amount of curiosity and enough imagination to keep me always "trying it out."

MRS. ELMO KNOX
Seattle, Wash.

Dear Editor:

Marc Bellaire's series has been of tremendous help in encouraging my students to do more *freehand* decorating. I hope you will continue them.

MRS. NORMA B. GEE
Wellsville, N.Y.

Dear Editor:

I teach wheel throwing among other things, and I have found no book or series of articles to compare with Tom

Sellers'. If I'm too busy to help a student personally, I just give him or her Tom's article to read and find that they do about as well as with personal instruction . . .

ELSBETH YANTIS
Cuyahoga Falls, Ohio

HOORAY FOR HOBBYISTS!

Dear Editor:

The Letters to the Editor delight me. Your magazine does not need any reader to come to its defense, so I don't know why I'm writing. I keep wondering if the letter writers who criticize aren't craving a limelight. I'm sure they really don't think anyone could tell them anything they don't already know.

After seeing some of their work, I think they could profit from some of the articles we mere hobbyists enjoy.

LAURA A. HOLDERNESS
St. Louis, Missouri

SOMETHING FOR ALL . . .

Dear Editor:

I find everything [in CM] satisfactory . . . an all-around ceramic guide for good artists and not-so-good as well. There's something for everyone regardless of how proficient he may be . . .

MRS. D. N. COOK
Hollywood, Calif.

. . . BUT WANT MORE FOR KIDS

Dear Editor:

I have followed your magazine from the beginning . . . You have asked for comments and I have decided to answer . . .

I am an elementary school teacher (sixth grade this year) and although I am untalented in art, my class and I do enjoy ceramics in the classroom . . . At the

(Continued on page 26)

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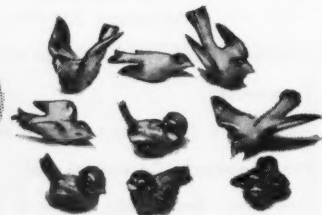


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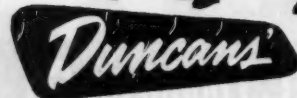
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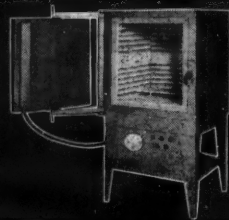


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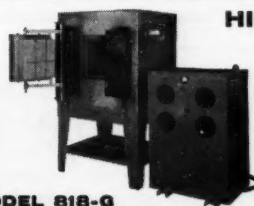
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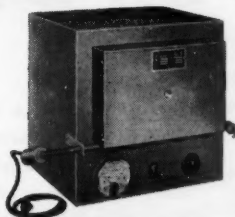
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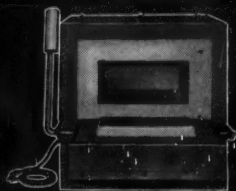
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For Enamelists

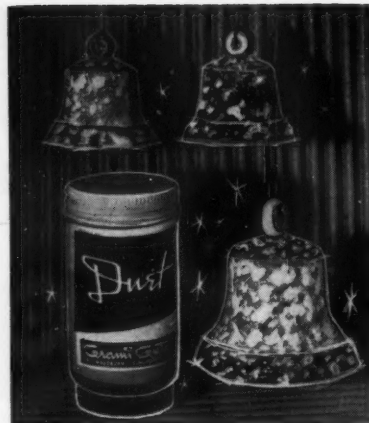
Maeto Studio now offers new *Silvum* jewelry bezels with findings attached. Made of highly-polished aluminum, these light weight bezels are available for earrings, pins and cufflinks. According to the manu-

facturer, enameled pieces are easily inserted into the bezel which gives them a pleasing frame and depth. A small hole in the back allows the enameled insert to be pushed out and replaced. The finding is riveted in place for maximum strength.

The studio has also introduced a new adhesive, Klyr-Fyr, which is said to hold the enamel where you put it, fires out completely, and allows enamels to be brushed on like paint. Further details may be obtained from Maeto Studio, 10300 Superior Ave., Cleveland 6, Ohio. Please mention CERAMICS MONTHLY.

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(Continued on page 28)

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WHERE TO SHOW

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CALIFORNIA, SAN FRANCISCO
December 1-22

★"Church Art Today," sponsored by Grace Cathedral. Sculpture, jewelry and crafts suitable for Christian liturgical and devotional use are eligible. Jury of selection and awards. Purchase prizes total \$400. All entries will be for sale. For entry blanks and information, write The Registrar, Church Art Today, Diocesan House, 1055 Taylor Street, San Francisco 8.

FLORIDA, SARASOTA
November 14-29

Ceramics, enameling and sculpture are included in the annual exhibition of the Florida Craftsmen at the Sarasota Art Association Galleries and the Chamber of Commerce Building. Show is open to Florida Craftsmen. Non members eligible on payment of \$3 entry fee. Four entries permitted. Jury; prizes. For entry blanks write, Veegee Stern, 1828 Roland St., Sarasota.

MINNESOTA, ST. PAUL
November 10-December 23

★Fiber, Clay and Metal Competition for American craftsmen, sponsored by the Saint Paul Gallery and School of Art. Ceramics and enamels included in media. \$1,500 in prizes and purchases. Entry fee. Closing date for entries, October 15. For details write the Saint Paul Gallery and School of Art, 476 Summit Ave.

NEW YORK, BUFFALO
November 17-December 15

"Designer Craftsmen of Western New York, 1957" open to residents of 14 counties in western New York. Ceramics and enamels included in media. \$3 entry fee entitles craftsman to submit four items. Jury, prizes. Entries must be submitted by October 5. For details write Elizabeth M. Smith, Albright Art Gallery, Buffalo 22, N.Y.

OHIO, YOUNGSTOWN
November 3-December 15

Autumn Annual for Area Artists at the Butler Institute of American Art. Open to artists residing within 25 miles of Youngstown. Ceramics, sculpture and crafts included. Jury, prizes. No entry fee. Deadline, October 27. For information and entry blanks, write the Secretary, Butler Institute, 524 Wick Ave., Youngstown 2.

WASHINGTON, D.C.
November 23-January 5

The 12th Annual Area Exhibition of works by artists of Washington, D. C. and vicinity. Artists must reside within

50 miles of Washington, D. C. to be eligible. Sculpture, ceramics and enamels included in media. Limit of four entries. Jury; awards and purchase prizes. For details write the Corcoran Gallery of Art, 17th and New York Ave., N.W., Washington 6, D. C.

WASHINGTON, SEATTLE
December 11-January 12

Northwest Annual Exhibition, sponsored by the Seattle Art Museum, is open to residents of Washington, Oregon, Idaho, Montana, British Columbia and Alaska. Jury, purchase prizes. Ceramic sculpture included in media. Deadline for entries: November 23. For details and entry blanks, write the Museum, Volunteer Park, Seattle 2.

WISCONSIN, MILWAUKEE
October 31-December 1

37th Annual Exhibition of Crafts co-sponsored by the Wisconsin Designer-Craftsmen and the Milwaukee Art Institute. Open to present residents of Wisconsin, or those who have lived there a year during the past five years. Jury; prizes. Fee: \$1.50 to non-members. Deadline: October 17. For entry blanks write Milwaukee Art Institute, Crafts Exhibition, War Memorial Building, 750 N. Lincoln Memorial Dr., Milwaukee 2.

WHERE TO GO

CALIFORNIA, SAN FRANCISCO
Oct. 1-29

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(Continued on page 28)



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- (B) Shows holly leaves used as a handle on a Christmas bell which is made from a pour hole.
- (C) Shows holly leaves arranged as a handle on a small box.

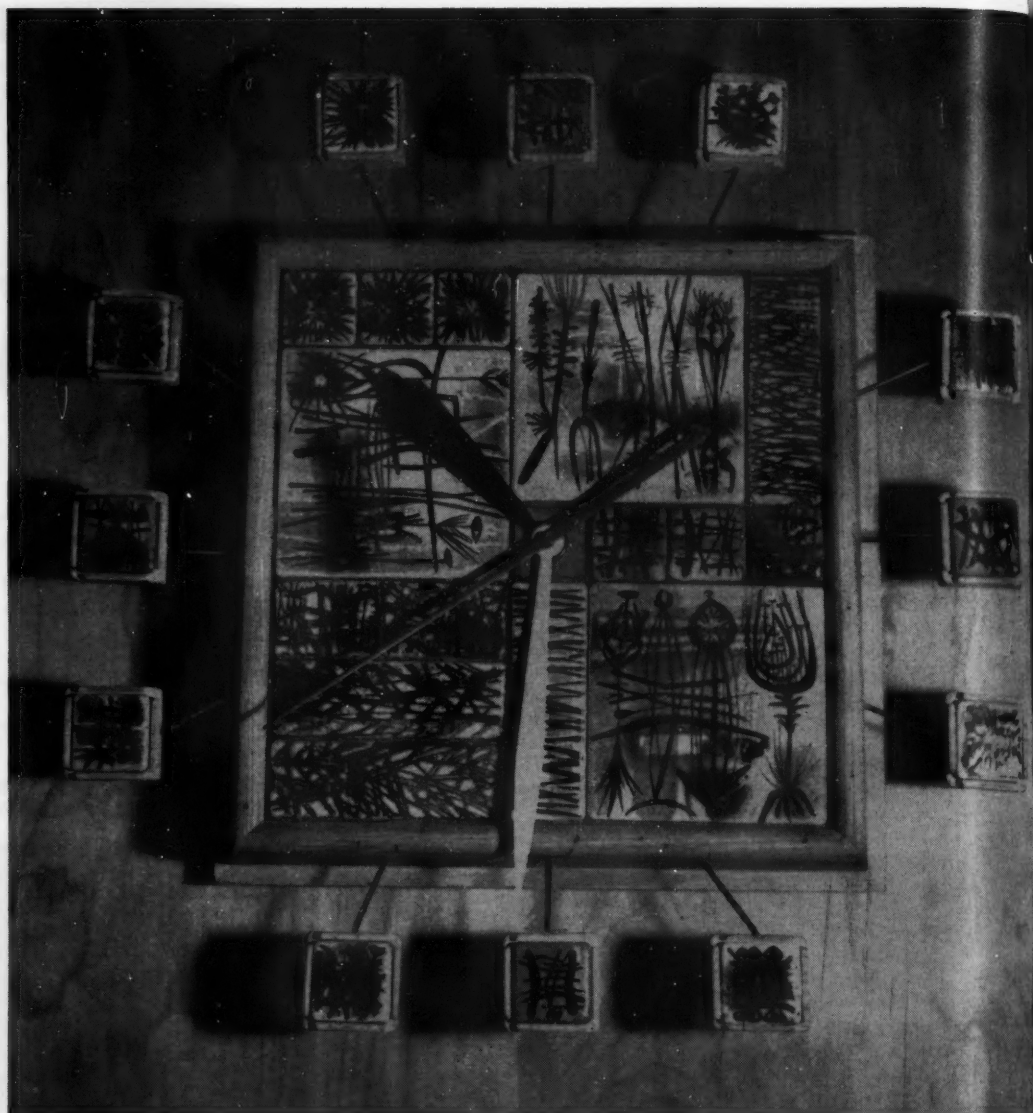
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Oppi Untracht Makes...

ENAMELED CLOCK FACES

No. 1... a modular design

by SHIRLEY ABRAHAMSON

Usually Oppi Untracht tells *CM* readers about the work of other craftsmen. But Oppi, too, is a craftsman in his own right. And, when we saw his enameled clocks, we decided to turn the table on him.

Beginning this month, *CM* will present a series of three articles in which Oppi describes how to make three different types of enameled clocks. Each design will prove an inspiration and challenge to the enamelist who wants to break away from traditional shapes and projects and do something entirely different.—Ed.

ALTHOUGH HE is skilled in jewelry-making, weaving, stage design, oil painting, photography and other arts and crafts, Oppi Untracht loves enameling best. He works in a basement studio in Brooklyn, N. Y., and his productions appear in important national exhibitions as well as leading New York shows. The clock

illustrated was shown at the Brooklyn Museum.

According to Oppi, he began enameling clock faces for a change-of-pace. "After working on many bowls and plates, one day—for respite and relief—I decided to do an enameled clock face. When I discovered that it was possible to buy the mechanism for a wall clock without ransoming the family jewels, and when I saw how easily the system could be assembled, I was launched on a new career."

For enamelists who own kilns with a capacity of at least 12 inches, wall clock faces made in one piece are no problem whatsoever. Enamelists with small kilns must be satisfied with smaller clock faces. Or they may accept the challenge of designing a face made up of several pieces which can be assembled later.

The clock with the modular design easily accommodates itself to the smaller kiln. Individual pieces are designed so that no dimension exceeds the size of the kiln chamber. A large-size clock face can be made in a small kiln simply by increasing the number of pieces in the design. However, remember that as the number of pieces in the design increases, the decorations on the individual pieces must be simplified to avoid a cluttered appearance.

The basic problem in creating a design for a clock face is to make the 12 hour indicators easily understood. However, this does not imply that you must use either Roman or Arabic numbers. In both wrist watches and wall clocks, we moderns have become conditioned to accept a dot or marker of some kind in place of the traditional number.

A large clock with an enameled face can be the decorative focal point in a room. But, although enameled clocks are intended to be decorative, they must be functional as well. Unless the hours are accurately placed, no matter how charming the decoration, the clock merely becomes a useless mechanized mobile.

"The electric clock mechanism is surprisingly small to one who has never seen one," Oppi says. "The mechanism I use does not exceed three inches in any dimension. Holes are provided so the unit may be screwed in place. The shaft on the clock, which holds the hands, projects forward. Make sure there is enough clearance so the hands are unimpeded in their operation."

If you wish to use the clock on a stone fireplace, brick wall or other surface where the cord could not be easily concealed, you may substitute a hand-wound spring mechanism.

Many ceramic dealers and suppliers carry electric or hand-wound clock mechanisms. If the dealers do not have them in stock, they can tell you where to get them.

This clock face design was chosen for the first of the series because it represents a simple problem and solution to the mosaic idea. Notice how everything fits together easily—yet monotony is avoided. There is no jigsaw puzzle to solve; or many tiny odd-shaped pieces to make and fit together.

The large square shape is the "parent" of the design group. Cutting it into three parts produces the rectangular strips, and dividing these strips into three parts gives the small squares. In this way, everything becomes *modular*, and the task of fitting them all together is no task at all. (See sketch—plus additional ideas for this same modular approach.)

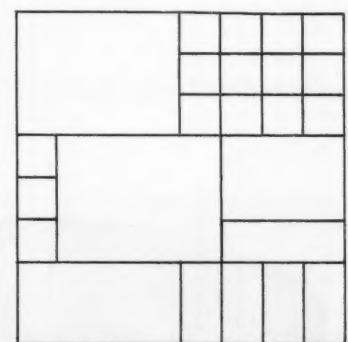
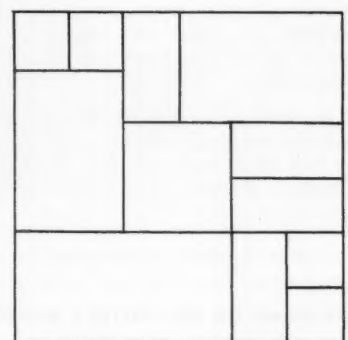
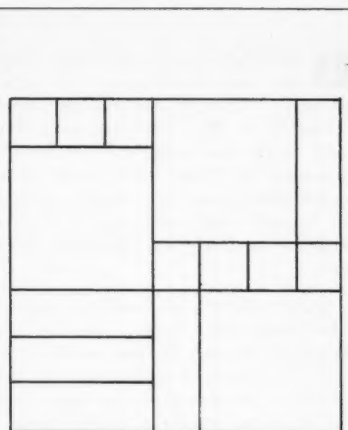
The pieces can be easily cut from copper. But be sure they are squared up exactly! Even a small deviation will show up when the pieces are put together. Since they are to be cemented to a firm backing and will not receive actual use, you can use as thin or thick a gauge as you wish. Remember, however, that the thinner the gauge, the more likely the larger pieces are to warp. So watch this carefully when enameling.

Follow your regular enameling procedures. Be sure to counterenamel each piece. And, as soon as a piece is removed from the kiln, place a heavy weight on it after *each* firing to minimize warping.

When you design the face for your clock, be sure to pick a motif that will relate the pieces to each other. This is particularly important for the "numbers." Since they sit outside the face proper, they must be tied in strongly design-wise, or they will not seem a part of the whole unit. You will notice that the "numbers" on Oppi's clock not only are the same size as the small squares in the face; but they also have designs similar to those on the face proper.

The pieces were glued into place on plywood, and a frame was made to overlap the edge of the board. "Numbers" were mounted individually on solid small blocks of wood. After drilling holes in the blocks, heavy clothes-hanger wire and a polyvinyl glue were used to make the mounted "numbers" project from the frame. ●

In the second article of this series, which will appear next month, Oppi will enamel another clock face using the mosaic principle; but employing a more complex design.



MODULAR DESIGNS like those above represent simple solutions to the mosaic idea. Notice how the design on top, the clock illustrated, is based on "sevenths." The others are based on a module of six and eight. Everything fits together easily, yet monotony is avoided.

HANDLES may take many shapes and may be formed in a variety of ways, although the pulled handle probably is the most common type used on thrown pottery. This article is intended for those potters who desire to get away from the traditional pulled handle and wish to experiment with an entirely new throwing problem.

Quite different in form and appearance from the pulled handle, this handle is thrown on the wheel and is placed on the side of the pot at a right angle to the spout, rather than opposite it. Seen most frequently on pots made in the Orient, the thrown handle is suitable for teapots, pouring bowls, cream and milk containers, and similar-type pots. The thrown side handle is most serviceable and comfortable on small and medium-size pieces as it is too awkward on very large pots.

A side handle may be thrown with either a rounded—almost closed—end, or as a small open cylinder. After the handle is thrown, the method for at-

taching it to the pot is the same, no matter which style is used.

The side handle is thrown and applied to the pot in much the same manner as a spout is made and attached to a teapot (CM, August 1956). The handle is drawn up and allowed to stiffen until it can be handled without distorting. Then it is fitted and attached to the pot. Here is the method in detail:

1. First the bowl is thrown and the lip is pulled into shape. The piece is allowed to dry to the leather-hard stage. The handle is thrown, much like the neck of a bottle (CM, May 1956). A small channel is made at the base of the handle to allow throwing water to drain out and hasten drying. The handle, too, is dried to the leather-hard stage.

2. The handle is cut at an angle from its base. After it is fitted to the shape of the pot where it is to be attached, the pot is scored and dampened as is the cut section of the handle. The handle is attached to the pot with thick slip, and the joint blended firmly

by thumbing. It should be attached at a right angle, or just a trifle forward, to the spout or lip. For ease in using, the handle should be angled upward.

It is necessary to decide whether the pot should be made for right or left hand use. Then be sure the handle is attached to the proper side.

Experimenting will be necessary in order to determine proper placement of the handle. Certain shapes will require the handles to be attached at particular levels for appearance and to assure comfortable balance. Usually, however, the handle will balance the pot best if it is placed at the halfway point of the pot, or slightly above it.

A departure from the traditional pulled handles, mounted opposite the pouring spout or lip, will give your throwing a new outlook. And thrown handles, no matter which style you choose, will provide your pots with a new personality. But remember, when making a handle, that it can be judged only as part of the entire pot. ●

THROWING ON THE POTTER'S WHEEL

THROWN SIDE

by TOM SELLERS



A LEFTY batter bowl by William Willbanks of Portland, Ore. Made of stoneware with a fish design, it was planned for left hand use.



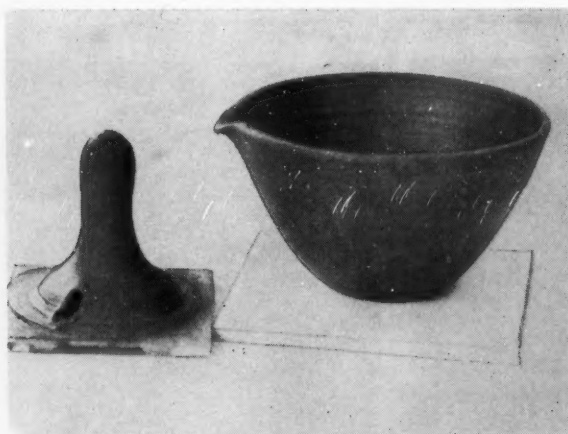
THROWN HANDLES are most frequently seen on Oriental pottery like the tea set illustrated here. This type of handle is most comfortable on small and medium-size pots.



TWO STYLES of thrown handles are used on the pouring bowl and the pitchers. The handle on the bowl is an almost-closed cylinder, while the pitchers feature the open-end type.

E HANDLES

Most commonly seen on Oriental pottery, this handle offers potters an alternative to the traditional pulled type



PARTS are thrown separately and allowed to become leather hard. A small channel is made at the base of the handle to allow throwing water to drain out, hastening up drying.



HANDLE is cut at an angle from its base and fitted to the pot where it is to be attached. Scored and dampened, the pot and handle are joined with thick slip; the seam blended firmly.

YOUR OWN CALENDAR STONE

Inspired by the ancient Aztecs, this ceramic disk preserves a little bit of your personality in a decoration no one can duplicate



by IDA SHERWIN

Aztecs produced artistic calendar stones to satisfy their need to perpetuate themselves. Using symbolic designs, these calendars record their beliefs and important events in their lives. The most famous of these is a great wheel or medallion cut in basalt, a terrazzo reproduction of which is inlaid in the floor of the Hayden Planetarium in New York City. Replicas of other calendar stones may be seen in museums.

Even we moderns feel that same need to "make a lasting impression," and clay provides the means for satisfying it. Your own clay calendar stone may be used as an ornamental wall plaque, or it may be cemented into your garden or patio wall. A conversation piece, it will have a hidden meaning for you in the decoration that no one can duplicate.

It is first necessary to plan your plaque. A series of four concentric

circles may suggest the various periods of life. The center circle may represent the core of your being. Abstract motifs, religious symbols, or emblems connected with the various professions may be used. The second circle represents childhood, the third adolescence, and the fourth circle maturity. The 12 divisions around the outer edge correspond to the 12 months of the year. Plan your central motif so that 12 lines going out from it will divide each of the three periods of life into 12 sections. In the pattern used for the demonstration, a fire forms the central element with 12 flames drawn out into wavering dividing lines. The entire plan is 14 inches in diameter. However, you may draw your own plan any size you wish.

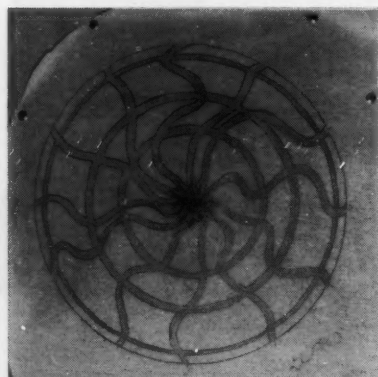
When you have divided each circle, or period of life, into 12 sections; make a list of 12 events, ideas or ob-

jects which were important for each of these periods. Sketch these ideas and events in your pattern, using simple, childlike symbols; fitting them into the size and shape of the division where they belong.

Stretch a cloth over a good-sized bread board and thumb tack it to the back to hold it smooth and tight. This makes a good surface for rolling out clay.

Roll out the clay to a thickness of half an inch. Cut out a circle of clay the same size as your paper pattern and place the pattern on the wet clay, smoothing it out. Trace over the dividing lines lightly with a smooth, blunt stick, applying only enough pressure to leave an impression on the clay. But do not tear the pattern. Do not bother to trace the symbols within each division. They are more easily drawn in later, freehand. Remove the

(Continued on Page 26)



1. Concentric circles represent various periods of life—childhood, adolescence and maturity. Planned on paper, the design later is traced on clay. 2. A smooth, blunt stick is used to trace lightly over



the dividing lines. Enough pressure is used to leave an impression on the clay. 3. Channels are scooped out and symbols drawn in lightly. A wire tool is used to cut the symbols deeper in the clay.



Strictly Stoneware

... techniques with engobes: part four

by F. CARLTON BALL



This month Mr. Ball continues his discussion of techniques with engobes. In September, he described the technique of slip trailing. He begins this installment with a summary of wet slip trailing and its variations. Mr. Ball's current series began in the July issue with a discussion of painting with engobes. He will conclude it next month by describing the techniques of splattering, stenciling and rubber resist.—Ed.

Wet Slip Trailing

Wet slip trailing is a fascinating technique, but one that is limited in the type of design that can be used by the shape of the pot. Only a description of the technique will explain the limitations.

Step 1. Start with a hump mold of some sort for this is necessary for forming the pot after it is decorated in the wet slip trailing technique. Roll the wet clay into a thin sheet the appropriate thickness and trim it to the approximate size of the finished pot.

Step 2. Pour a thick layer of clay slip over the surface and tip the clay so the slip seeks its own level surface. Any colored clay slip will do for this background color.

Step 3. Fill a syringe with a clay slip of a contrasting color and trail a pattern of this on the wet surface of the background slip. The secret of making this technique work well is to be sure the background layer of slip is thick and wet, then the designs trailed into it seek the same level and actually clay slip is inlaid into clay slip. In this case the effect is a fluid, free, bold one—opposite in feeling from the sgraffito or mishima technique. A third or fourth color can be trailed into the wet slip if desired.

Step 4. The design now can be combed with a feather. This technique of decorating is often called "Feather Combing". Take a feather and strip all the plummage off the quill except for the very tip. Or just use the fine end of the quill. Drag the tip of this fine and delicate tool through the clay slip so that one wet slip is pulled into the other. A clear understanding of the effect this will

give can be understood only by trying it, for a verbal description is inadequate. As the feather is dragged back and forth through the slip in straight lines or curves, many interesting ideas can be developed. Instead of a feather, the tip of a fine piece of wire or the tip of a fine brush will work, but in a slightly different way.

Step 5. If this technique is so much fun that you overdo the design and spoil it, try bumping the whole sheet of decorated clay by tipping it and hitting one edge on the table. The entire mass of wet slip should shift and distort the original pattern. A few skillful bumps and some luck will give a new, exciting pattern. It also is possible to do a "finger painting" effect by using your fingers and smearing the slip in patterns, but in general this results in poor designs.

Step 6. Let the clay dry until the slip is firm and won't take the print of your finger when you touch the surface. The clay now can be placed over the hump mold and pressed into shape. After the pot is taken off the mold, trimmed, dried and bisque fired; it is ready for glazing.

Step 7. Generally a clear, colorless glaze is best for this technique although a colored, transparent glaze also can be beautiful.

Variations

A variation of this technique adapted to wheel thrown bowls and cylindrical pots can be quite unique.

Step 1. Throw a cylindrical vase that is practically finished in shape. The pot can be allowed to stand for several hours or it can be decorated immediately. It must be decorated while it is too wet to trim.

Step 2. The pot should be centered and anchored on the wheel. One or two syringes full of contrasting colored clay slip should be ready to use. Now cover the outside of the pot with as thick a layer of clay slip as you can manage to keep on the pot. The color can be the same as that of the pot or another color.

Step 3. Take a full syringe of a contrasting color of slip and hold the syringe at right angles to the surface of the pot. Point the tip of the syringe at the top edge of the pot. While you hold the syringe quite still, squeeze

steadily so a stream of slip will flow slowly out of the syringe and down the side of the pot. Gravity will pull the slip down in a perfectly vertical line. A little experimentation will train you to all the possibilities of this idea. The wet surface of the pot facilitates the running of the slip. The thickness of the slip being trailed dictates the effect, the slant or position in which the syringe is held also dictates the way the slip will run. The slip runs in a vertical line so slowly that alternating colors of slip may be used within 1/16-inch of each other.

Step 4. As described previously, use a feather or a fine wire or slender brush to comb the slip. The pot can be revolved on the wheel while a feather is just touched to the surface of the slip. One slip is dragged through the other in this way. The wheel can be turned one direction for one line and reversed for the next. The possibilities are quite numerous.

Here is another variation of this same technique for application of slip. Start with a wet, open bowl and cover the inside with a thick layer of clay slip—white, for example. Now trail blue slip down the sides of the bowl. Use very thick slip and apply it heavily from the top edge of the bowl. Divide the bowl into at least 8 sections with the trailed slip.

Now use another syringe with iron red slip. Halfway down the inside of the bowl, start another trailed vertical line of this red slip in the center of the trailed blue lines and let the red slip run to a pool in the center of the bowl.

Next, use a black slip, and with the syringe, trail rather narrow lines to the center of the bowl—starting them two-thirds of the way down inside the bowl. Place them over the center of the trailed lines already applied.

Each of these colored lines of slip should sink into the previously applied slip. Perhaps a carefully placed drop of white slip can be applied now for accent. If the bowl is left in this state of completion, it can be charming. If a feather is dragged through the slip vertically or in a line as the wheel revolves, wonderful things happen to the wet slips as one is pulled into the other color. A clear glaze as a finish for pots decorated in this manner is most appropriate.

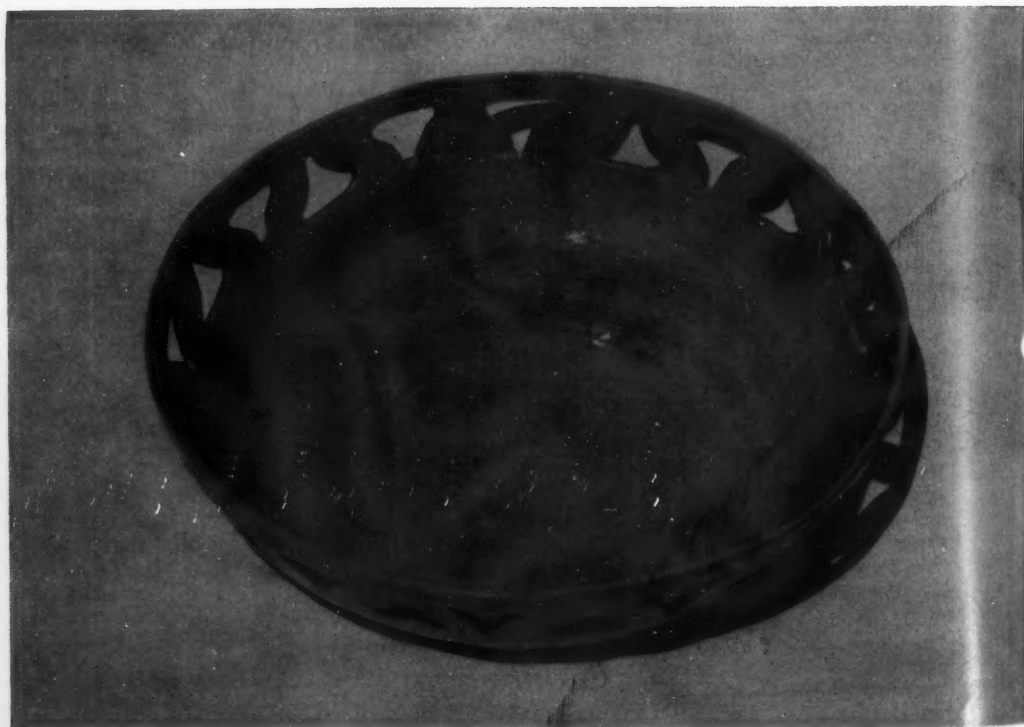
(Continued on page 30)

Pierced Ware Goes Modern

Simple "cookie" cutters made from pliable metal help revive an old technique which is adapted to contemporary taste



by HENRY BOLLMAN



OPEN-WORK PATTERN suggests lightness which is carried out in the decoration of the bowl. This one was covered with a pink engobe (while it was still damp) and then clear glazed.



DESIGN is cut while clay is very soft. To avoid becoming misshapen, cast bowl remains in mold during cutting operation.



NEEDLE is used to cut through remainder of clay where cutter failed to penetrate because of the curvature of the bowl.



OPENINGS are cleaned with a soft sponge first; then the entire piece is sponged to remove tiny crumbs of clay.

In the golden days of Queen Victoria, when antimacassar shawls were draped over the backs of over-stuffed chairs and both interior and exterior decoration was ornate and "gingerbready," ceramics of the period followed the same trend.

Open ware, or more correctly pierced ware, was especially popular. A large fruit bowl or centerpiece with an intricate pattern cut in the sides often was seen on the round dining room table. Sometimes the cutout design was geometric. Sometimes it resembled floral lace work.

At the turn of the century, these pierced decorations were given up and almost forgotten. I would like to revive this technique, and adapt it to contemporary or modern taste. The photographs accompanying this article show the method for cutting a design in a slip-cast bowl. However, this same technique may be applied to articles turned on the wheel or hand built with coils.

Essentially the technique used is similar to that which the housewife employs when cutting cookies from soft dough. The chief difference is the size of the "cookie" cutter. The cutter used for pottery is much smaller.

In making pierced ware, the first step is making the cutter. It should be made of a metal which can be bent easily into various shapes. Yet the metal should be stiff enough to hold its shape while penetrating the moist clay. One of the best metals I have discovered comes from an ordinary "tomato" can. It has just the right rigidity and also a sharp cutting edge. However, sheet-metal snips are needed to cut this metal.

Sheet aluminum is almost as good. It can be cut with ordinary scissors, such as dressmaker's shears. Or you may substitute aluminum from frozen food containers such as pie plates and casserole dishes. Thin sheet copper or brass, such as mechanics use for making "shims," also is suitable.

The cutter should be at least two inches long, so it may be held comfortably in the hand. To form it, first roll the metal into the approximate shape desired.

Allow the metal to overlap about a half inch. If you wish, you may secure the overlap with cold solder which is available in tubes from any hardware store. If tin or other rigid metal is used, no solder is necessary. Pressure alone will hold the metal in shape.

Only the cutting end of the tool need be shaped exactly to your design. This may be done with a pair of pointed pliers or strong tweezers. Once your cutter is made, you are ready to proceed.

When the bowl has been cast, or formed by another method, do *not* allow it to become too stiff before cutting out the design. The softer the clay, the easier it is for the cutter to penetrate. In the case of a cast bowl, the piece is left in the mold while the design is cut out. The mold supports the piece, preventing it from being misshapen during the cutting process. If the bowl is formed by another method, allow it to become stiff enough to hold its shape before you begin to cut out the design.

Press the cutter against the inner side of the bowl, following a pattern which you have planned in advance. After each impression is made, dip the cutter in a bowl of warm water to keep it clean and well lubricated so it will cut easily.

Because of the curvature of the bowl, the cutter probably will not fully penetrate the wall at every point. If you find this to be the case, use a sharp tool—such as a long needle—to cut through the remainder of the clay. In this way you can cut free each small section of clay and drag it away from the body of the piece.

When all the sections have been cut out, use a soft brush to remove the tiny crumbs of clay which tend to stick to the edges of the openings. Then sponge out the openings with a cosmetic sponge, and go over the entire surface later with a larger sponge.

Because of the open-work pattern, the nature of the bowl seems to suggest lightness. I like the effect produced by covering the bowl with a light-colored engobe which is applied while the bowl is very damp. This permits the engobe to be worked into the openings of the design as well as over the balance of the piece. The engobe brush also will remove any fine particles of clay still clinging to the openings.

When the decoration is complete, dry the piece slowly at room temperature, then bisque fire. For the glaze firing, use a clear glaze or semi-opaque so the mottled engobe effect can be seen. Since this type of ware is primarily decorative rather than functional, and will not be required to hold water, you might consider using a crackle glaze. The fine, open feeling of the crackle glaze will blend nicely with the pierced decoration.

You will have fun experimenting with cutters of different shapes, working out continuous border designs, and combining two or more shapes to form interesting patterns. However, remember to avoid fussy and intricate designs. ●

Troubadour Motif

methods and designs by MARC BELLAIRE

In this series of articles, no specific brand of underglaze is either suggested or implied. The national brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.

HUMAN FIGURES are one of the most popular decorating motifs. However, they aren't the most frequently painted. No doubt the reason is an element of fear which usually is associated with painting or sketching the human form.

Although other motifs are much

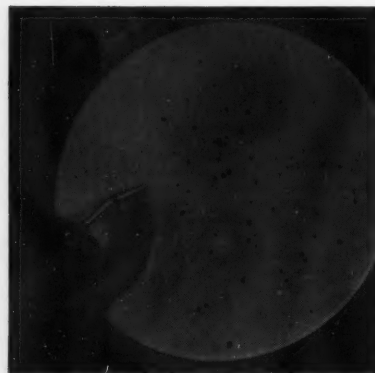
simpler to produce, the human figure should not be considered one of the most difficult. If you avoid meticulous details and stick primarily to basic shapes, you should have no difficulty.

One very important area which invariably is not given enough thought is the background. In the book "Underglaze Decoration," Marc Bellaire demonstrates 12 different types of backgrounds—including spraying through fabrics, sponging, spattering, splattering, printing, spinning, brushing and others. Used by themselves or in combinations, these background techniques can multiply

rapidly into dozens of design aids.

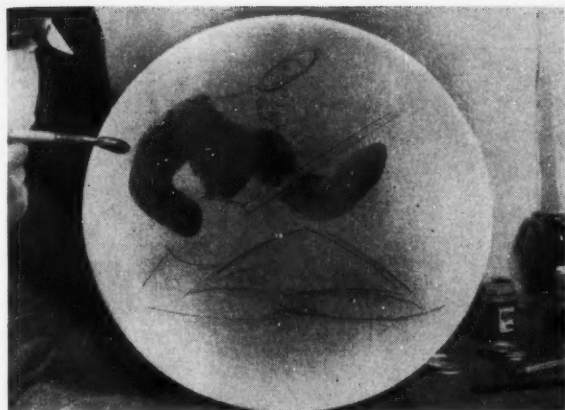
The background is a vital part of the design and often sets the mood. In the troubadour motif, Mr. Bellaire selected spattering for the background to convey a happy feeling. Spattering in gay warm colors suggests confetti. Other backgrounds or combinations could have been used to get this same effect, or a completely different mood could have been set by choosing a more rigid type background.

So remember, before you begin a motif, give careful thought to the type feeling you wish to create. Then try various techniques to decide how you can best obtain this feeling. ●

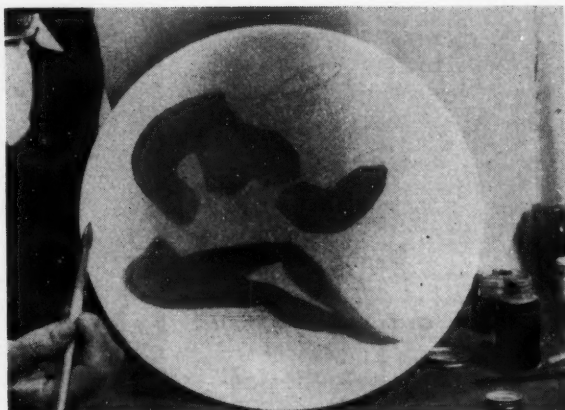


BACKGROUND of pink and purple is spattered to suggest confetti and a happy feeling. The toothbrush is controlled so that both large and small dots are produced. **FINISHED PIECE**, at left, shows how the background and motif blend together to create a gay feeling.

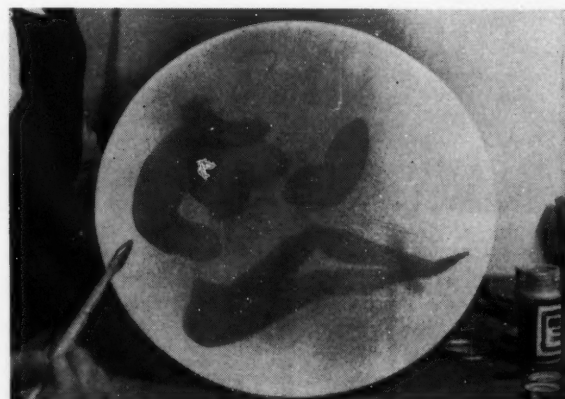
NEXT MONTH Marc Bellaire demonstrates motifs especially designed for the Christmas season. You won't want to miss this new adventure in underglaze decorating!



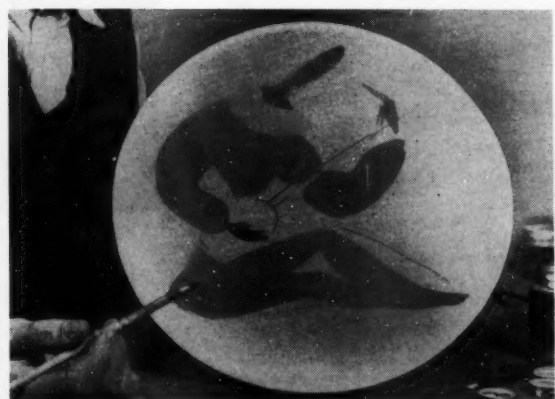
DESIGN first is sketched in with pencil which presents no problem since it burns out, leaving no residue. Sketch lightly, using a soft pencil with a blunt point. Don't press too hard or you will leave a mark in the green ware. The



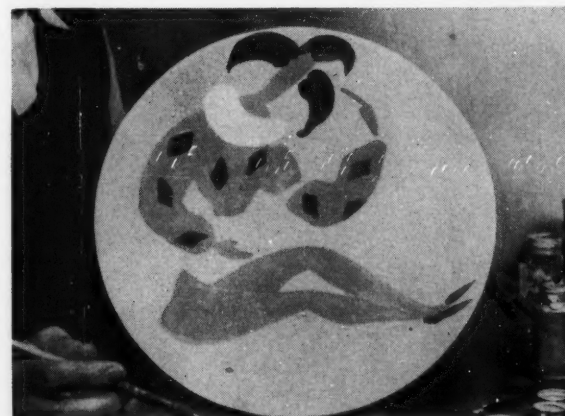
troubadour's blouse is painted a deep pink, continuing the warm-color theme selected for this motif. Next, the troubadour's tights are painted in, using a warm blue-gray and free brush strokes.



ONE SWIPE of the fully-loaded brush makes the troubadour's chartreuse collar. Then the face, neck and hands are painted in using a flesh color. So far, Mr. Bellaire has



done all painting with a large, pointed water-color brush (#10 or #14), which he keeps loaded to near-dripping capacity, allowing the color to flow freely.



DECORATIVE ELEMENTS go in next. Bright purple is used for the hat, slippers, and the diamond-shaped design on the blouse. Extra care is needed with a pattern on clothing. Control the shapes so they don't have a flat look. Be sure



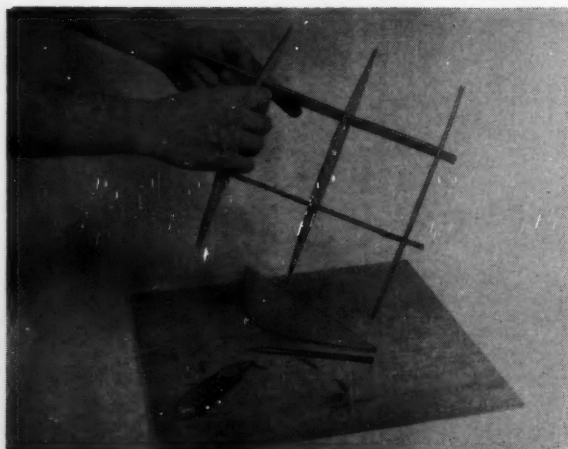
that they bend around with the sleeves and body. The black liner is used to bring the design to life. Sgraffitoed lines and dots on the troubadour's mandolin add final snap and sparkle to the design.

*Planning and
experimentation
are used to work
out a new design—
eliminating
unnecessary back-tracking
and unbecoming
patchwork*

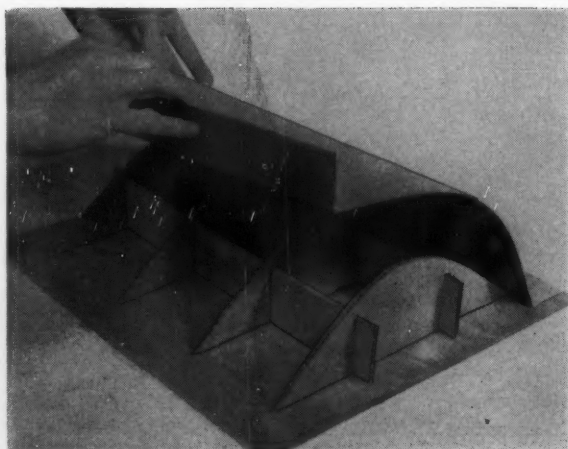


A Cardboard Mold Makes a Fruit Bowl

by DON WOOD



A SECTIONAL SUPPORT, much like an old-fashioned egg box, was devised to keep the cardboard strong and rigid to help eliminate cracks.



OUTSIDE CARDBOARD is tacked into place over the arch supports, and the mold is ready to receive the first slab of clay, carried to it on a cloth.

Experimentation and planning are the keys to crisp, clean work. It is comparatively easy to make a good professional design if the steps first are clearly worked out to eliminate back-tracking and patchwork.

In an experiment, one can be free to try almost anything. After the steps have been explored and worked out, the pertinent data can be extracted. Then the process can be carried through to a successful finish without hitches.

To demonstrate what I mean, let me use an example. While flexing and bending a piece of pliable cardboard one day, I was impressed with the pleasing, natural curve it made. I decided to experiment with it to try to work out a form for draping a casual fruit bowl or centerpiece.

First the curved cardboard was tacked to a board. The depth of the curve was only estimated at this point. The cardboard arch proved to be too wobbly, and caused a crack to form along one side of the clay slab which ultimately broke. Even though completely dry, the pieces were painted with slip and put back together to see if such a large break could be successfully repaired. This part of the experiment was a success.

The preliminary sketch also showed the design of the feet to be too fragile looking for the size of the piece. Heavier feet, it was decided, would give the bowl a better foundation.

In the preliminary piece, the sides appeared too high for the length of the bowl. In order to study different proportions, they were cut off. A knife was scratched along a guide rule several times to make a groove, and the piece was snapped off in a straight line. Although clay almost

never is worked in the dry state, in the preliminary piece every advantage to study the form is utilized in order to get a good start on the final piece.

Now that the preliminary piece has been constructed, we can correct faults in the original design as we make the final piece. In order to eliminate the wobble in the unsupported cardboard arch, a structure of cardboard arches was formed to support the curved cardboard piece of the mold. The new curve, a much broader and more shallow one, was determined after studying the original model.

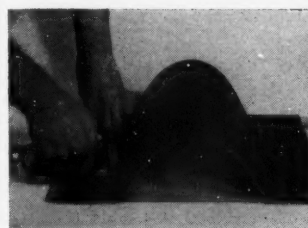
Cut and formed like the divisions of an old fashioned egg box, the pieces of the supporting structure are simply interlocked with each other and need no further support under the outside cardboard of the mold. When the outside cardboard is tacked into place, the entire mold is very strong and rigid.

The edge of a board was used to pound out the slabs to the desired thickness. I found the pattern the board produced on the clay so interesting that I decided to use it in the design of the bowl.

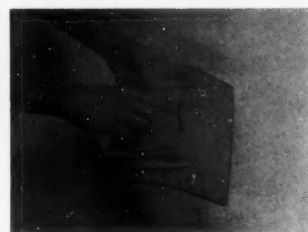
When the slab was cut and sized, it was carried to the mold on a piece of heavy cloth, draped, and slid into proper position over the hump. The slab in this case was about a half-inch thick.

Keeping in mind the need for sturdy legs, a pattern for the feet was made from cardboard. From a slab of clay, 1½ inches thick, the feet were cut out, painted with slip, and pressed firmly into place. Holes in the foot pieces accomplish two purposes: They serve as a visual design element

(Continued on page 32)



EXPERIMENTING, the curved cardboard first was tacked to a board. But this arch was too unsteady.



LARGE CRACK resulted from the wobbly support. Preliminary sketch also showed feet were too small.



SIDES, too high for length of bowl, were snapped off after being grooved with a knife.



A BOARD is used to pound out a half-inch slab of clay for the body. A heavier slab, 1½ inches thick, is made for the feet. Notice the interesting texture.



THICK SLIP is used to attach legs. Holes in feet reduce center bulk for safer firing. Unusually thick pieces, such as these, often fire unevenly and may crack or explode in the kiln.

Yoko Wong's 12" x 23" enamel plaque. Champleve on copper, it is mounted on a black frame. The designer is from Alameda, Calif.



SHOW TIME DESIGNER-CRAFTSMEN

of the WEST, 1957



Madeline Cortese, Richmond, Calif. received an award for her coiled pot, almost 19" tall.



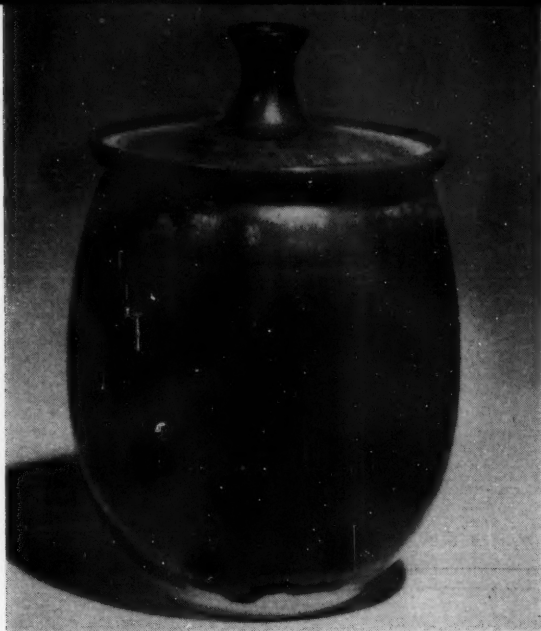
A rust-colored stoneware bottle, 6-3/4" high, by Vivika and Otto Heino of Los Angeles, was another award winner.

A carved stoneware vase with incised design, 7" tall, received an honorary award for Marguerite Wildenhain, Guerneville, Calif.





Award-winning stoneware bowl by Ernie Kim of Palo Alto, Calif. Unglazed, 10-3/4" tall, it features an incised design.



Covered porcelain jar, 6" high, by Esther L. Beasley, San Anselmo, Calif. The award-winning piece has a brownish-green glaze.

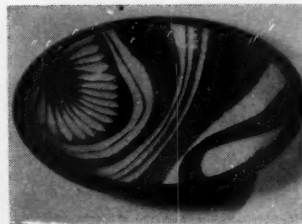
"DESIGNER-CRAFTSMEN of the West, 1957" constitutes a survey of the craft activities in five western states. Work submitted by artists from California, Oregon, Washington, Arizona and New Mexico, was screened by three juries in Seattle, Los Angeles and finally in San Francisco. About 10 per cent of the work submitted was accepted for the exhibition which was held at the M. H. De Young Memorial Museum in San Francisco. The exhibit, which was particularly rich in stoneware and porcelain, closed on July 31. Twenty-eight honorary awards were made in the various crafts. Several of the award-winning and outstanding pieces are shown on these pages.



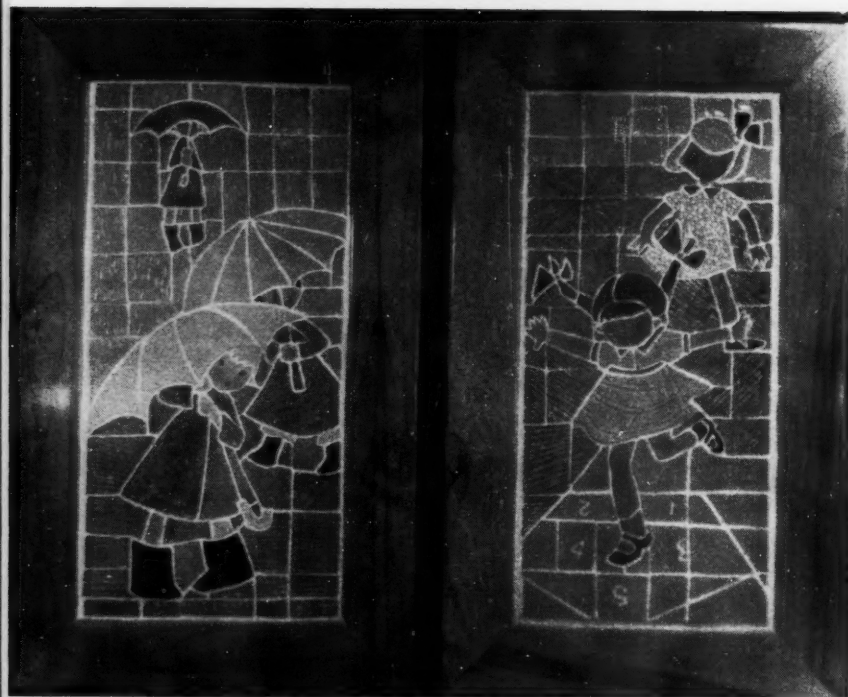
A prize piece, this 9" stoneware bottle by James F. McKinnell, Jr. of Seattle, Wash. has a gray glaze and wax resist decoration.



A 15" x 25" tile panel set in a walnut frame merited an award for Betty W. Feves of Pendleton, Ore.



Decorated flat bowl with a reduction glaze by Paul A. Coronel, Los Angeles.



"Spring Rain" and "Hop Scotch" demonstrate how the happy combination of wood and clay can be adapted to plaques to brighten up a child's room.

Clay + Wood =

A pleasing

and a versatile technique

bowls/pl

by MILDRED and VERNON SEELEY

Ine project leads to another! We discovered this one day while exploring the possibilities of combining wood with clay. We began by making a mosaic inset in a wooden serving plate, but soon discovered that the same technique could be used for bowls, plaques, and even table tops.

And this method does not require a lot of skill and experience either. Our seven-year-old daughter, Colleen, used this technique in making a plaque.

Only a few simple tools and materials are needed for the serving plate. We used a 20-inch wooden plate with a 3/8-inch indentation, tile cement, grout, plaster bat, thin-bladed knife, a small amount of modeling clay, slip, and a ruler.

Be sure that the wooden plate you select is varnished to prevent warping. If it is not, first apply a coat of waterproof varnish to both the outside of the plate and to the space for the inset. Rub the varnished surface until it is satin-smooth.

Next, prepare your design on paper. It should be drawn to the exact size of the inset. You need not allow any space between sections for

the grout. Shrinkage of the clay will take care of that.

With a coil of modeling clay, form a dam on the plaster bat. The inside dimension of the dam should be a little larger than the design. Pour the slip into the dam, filling it to the same thickness as the indentation in the plate. The tile cement will make up for shrinkage.

When the slip hardens enough to appear dull, lay the paper pattern on the surface. With a pencil, hard enough to leave a mark in the clay, trace the design into the clay. Remove the paper, and cut the clay into pieces following the lines of your design. Remember to keep the knife in a vertical position to avoid angular cuts.

Allow the pieces to remain on the bat until they are dry enough to release themselves. At this point, they may be removed and sponged as you would any green ware. Keeping the design intact, and working on one piece at a time, add lines and texture to the tiles. Allow the pieces to dry thoroughly; then glaze only the top surfaces. (If you prefer, you may bisque fire the tiles before you apply the glaze.) To avoid excess handling, we glazed the tiles piece by piece,

transferring them immediately to the kiln. The design may be kept intact, or the pieces numbered on the back.

After firing, place the tiles in the inset. Remove one tile at a time, apply cement to its back, and replace it. When all tiles are cemented, slide them around carefully until all the spaces are even. Allow the cement to dry several hours. Then sponge water on the tiles, thoroughly dampening them. This will prevent the tiles from absorbing water from the grout.

Mix the grout with water to which green tempera has been added. This gives color to the otherwise white grout. Rub the grout down into the cracks until it is level with the tiles. Remove excess grout by cleaning with a damp sponge. Then place a damp cloth over the inset and allow it to remain undisturbed for 12 hours.

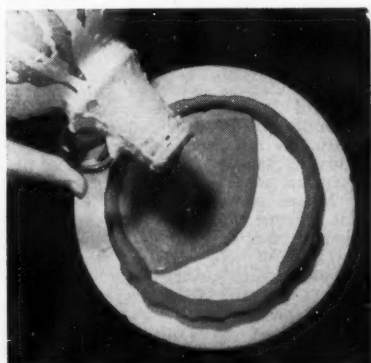
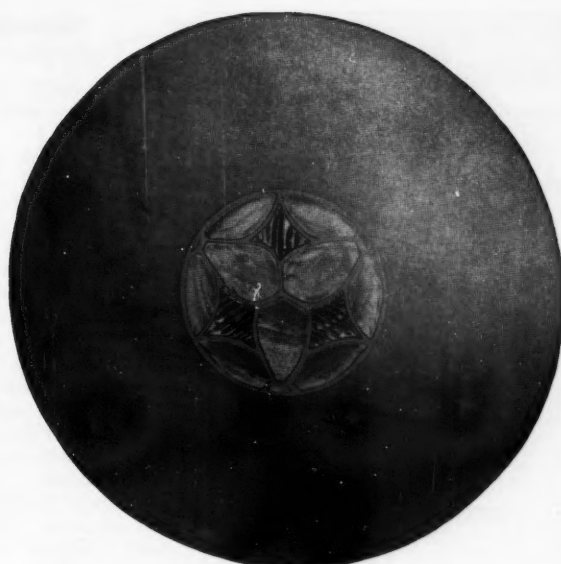
We were so pleased with the results of our experiment in wood and clay that we made two wall plaques, several more large plates, and bowls with ceramic centers. Friends have used this technique for making tops for coffee tables. We are sure that your results with this simple mosaic technique will tempt you on to further projects too. ●

od=A Mosaic Inset

ing combination of two materials

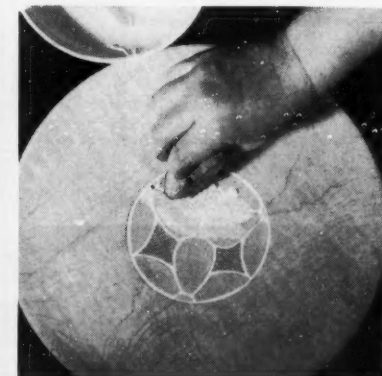
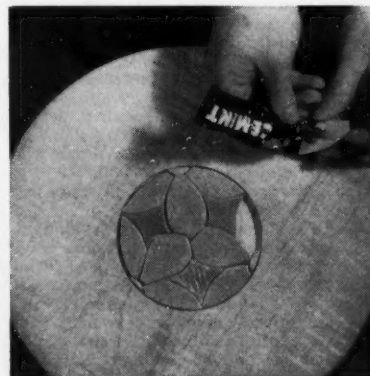
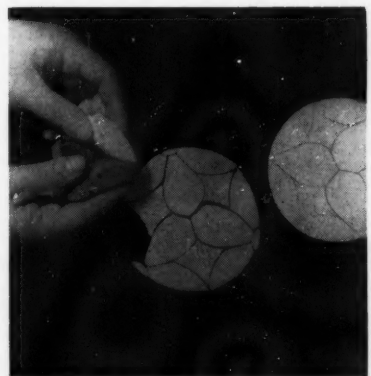
quadd up to plates,

wlsplaques—and even mosaic table tops



1. Slip is poured into the clay dam to the same thickness as the indentation in the wooden plate. 2. When the slip becomes dull, the paper pattern is laid on and the design is traced into the clay with

a pencil. 3. After removing the pattern, the clay is cut into pieces following the lines of the design. Care is taken to keep the knife in a vertical position.



4. The design is kept intact on the bat until the tiles release themselves. The pieces are sponged and texture and lines are added. 5. After glazing, the tiles are fitted into the inset and cemented in

place, one at a time, and adjusted by sliding until all spaces are even. 6. Grout is rubbed into the cracks and the excess cleaned away. The inset is covered with a damp cloth and allowed to set.

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Calendar Stone

(Continued from page 14)

pattern and press thumb prints around the edge. Dry until leather hard.

With a wide wire-end tool, scoop out a channel a quarter-inch wide and deep in all circles and intersecting lines. Draw in the symbols lightly so you can rub them out if they do not please you. Finally, cut the symbols deeply into the clay using a wire tool and a sharp incising tool. A tooth brush, small wire brush, a piece of comb or similar objects, make good tools for texturing. Dry the piece thoroughly.

It is better not to glaze your calendar stone since it destroys some of the sharp detail. A teaspoonful of manganese dioxide mixed with a half cup of heavy gum media makes a good antique stain. Spread this heavily over the entire surface of the unfired piece. Wipe off the top sur-

faces. After firing, this leaves a dark brown carving against a lighter foreground. Underglazes also may be used for staining. A polychrome effect may be obtained by sponging on several colors or tones of the same color. Wipe and blend the several colors together, keeping in mind the natural rock colors which are most effective. Fire to the maturing temperature of the clay.

Finish the plaque by soaking it in boiling hot skimmed milk, or waxing it with a good liquid wax. Whichever method you use, allow the piece to absorb all the liquid it will. Dry thoroughly and polish with a soft cloth. It may be attached to the wall with a wire plate hanger or cemented in your garden wall or patio.

Your calendar stone will pique the curiosity and admiration of all who see it. It will please you too, since it will preserve a little bit of your personality in a few handfuls of earth. ●

Letters

(Continued from page 4)

risk of offending some of your professional and advanced artists, could you give more "how to do it" articles for young children? They love to look through my files of CM and can follow the directions they read.

Once in awhile there is an article which is especially useful. One in particular (October 1956) was about making a piggy bank over an inflated balloon. The children's results were so pleasing, we decided to hold an exhibition in the cafeteria. Over 50 pieces were shown . . .

MRS. RALPH T. WATTENBURGER
Livermore, Calif.

A CHALLENGE TO MIAMI

Dear Editor:

The spirit of Kay Pancoast, chairman for next year's Miami National Ceramic Exhibition, is excellent, as evidenced by her letter to the editor [July].

I challenge her to have the same jury for the Sixth Annual as the Fifth Annual. If Kay Pancoast, the jury members and others think that the jurying procedure was all that it should be, then they should be willing to back it up next year.

Kay Pancoast wrote, "It is impossible for a man to disqualify himself from the things he believes in, whether they show in the work of his students, his family, his best friend, a 'name' potter or a total stranger."

I disagree with her, and wish to defend the many, many jurors of craft shows as well as painting and sculpture shows who have had the willpower to avoid the very questionable policy of giving students and friends the best prizes.

On the subject of the Fifth Annual, one most important fact remains: Five top prizes went to five students of Peter Voulkos, one of the jurors. No amount of talk can justify this! The question is not "are the prize winning pots worthy," or "are the jurors qualified" or any of the large number of side-questions that have arisen. The question is, "Should prizes be awarded to students or relatives of one of the jurors?"

I know this shouldn't be done. The public will answer this question if the

Miami Ceramic League dares to put it to the test by a repeat performance in the Sixth Miami National Ceramic Exhibition.

F. CARLTON BALL
Professor of Fine Arts
University of Southern California
Los Angeles, California

STANDARDS FOR JURIES

Dear Editor:

Congratulations must be extended to J. David Broudo [August] and Edward Winter [Sept.] for their interest in giving constructive criticism concerning methods of jurying. The recent and continuing disagreements stemming from the jurying of the Miami National Ceramic Exhibition point up the fact that though we are designers and craftsmen and participate in a field of self-expression, there must be some guiding principles by which the products of our labors may be judged in an unbiased manner.

The Southern California Designer-Craftsmen is a new group, still in its infancy, but those persons interested in the organization have felt the need for a "standard for jurying" that would aid in placing its membership within the group and also be applicable to future shows sponsored by this group. The temporary governing board of the Southern California Designer-Craftsmen offer this, their "Standards for Jurying" as a suggestion and guide to our national exhibitions and to their juries.

STANDARDS FOR JURYING

In well crafted work the qualities of the raw materials have been used to maximum advantage and the materials have become a functional part of the created object.

The object should express not only the understanding and mastery of the equipment used in its creation, but should also be a statement of techniques native to the form. Purpose, materials and method determine the design. There must be a complete synthesis of creative expression in the use of line, form, color and texture.

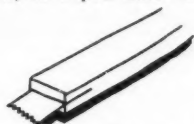
Experimentation is commendable if it has been brought to a valid conclusion with evidence of control. A juror must
(Continued on page 30)

Suggestions

from our readers

TOOL FOR JOINING

A section of hacksaw blade wedged in the end of a piece of wood makes an excellent tool for joining various sections, such as handles and spouts, to a pot. Since there



are several points on the hacksaw blade, only two or three strokes with this tool on the areas to be joined, followed by the application of slip, are needed to join two pieces together. With an ordinary single-pointed tool, several single scratches must be made to accomplish the same thing. A coarser piece of hacksaw blade may be wedged in the other end for heavier pieces. The tool also can be used for general scraping and for certain kinds of sgraffito decoration.

—Donald Chu
San Francisco, Calif.

KEEP BALLPOINTS

Don't discard empty ball-point pens. They are ideal for tracing patterns. The round, smooth point does the job, without marking or damaging the surface of the pattern. Be sure the pen is clean and completely out of ink.

—Mrs. Pearl FitzPatrick
Gary, Ind.

MOLD DIVIDER

In making a two-piece mold, say a vase, the first problem is to divide the vase vertically into two equal parts. I was having a little trouble in determining the exact half until I tried using adhesive tape. Now when I make a two-piece mold of a vase, or any other object of two equal parts, I divide it in half vertically with a strip

of adhesive tape, 1/4-inch wide. (This will not damage the surface in any way.)

After this has been completed, I cradle the vase in soft clay up to the lower line (be sure to use the lower line) of the adhesive tape. When the vase is cradled exactly to the bottom edge of the adhesive, the tape is removed before the first batch of plaster is poured. This will, incidentally, leave a very smooth edge on the completed mold.

—Mrs. Richard Reetz
Fort Wayne, Indiana

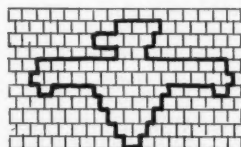
TOOL ORGANIZER

Put all your enameling tools and supplies on a lazy susan on your work table, and see how much easier your work progresses. No more jumping up and down for supplies, and they can be put away easily too.

—Irene Illes
Cleveland, Ohio

MOSAIC DESIGN AID

Average beginners in mosaics seem to have difficulty in making up their design patterns. We find the type of graph paper known as Tile-Craft Design Paper very helpful



ful in our studio. (This may be obtained from the Walco Bead Co., New York City.) After sketching a design, it is easy to transfer it to the tile-craft paper and then figure out the colors and amount of tiles needed to work out the design. Sheets of paper may be taped together for larger designs.

—Peg Townsend
Tucson, Ariz.

Dollars for your Thoughts

CM pays \$1 to \$5 for each item used in this column. Send your bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14, Ohio. Sorry, but we can't acknowledge or return unused items.

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Itinerary

(Continued from page 8)

Ceramic National at Syracuse. Circulated by the Syracuse Museum. At the San Francisco Museum of Art.

DELAWARE, NEWARK

October 6-27

"American Craftsmen, 1957" a Smithsonian Institution Traveling Exhibition, at the University of Delaware.

GEORGIA, SAVANNAH

October 1-22

"American Jewelry and Related Objects," a Smithsonian Institution Traveling Exhibition, at the Telfair Academy of Arts and Sciences.

KANSAS, LAWRENCE

October 27-November 17

Kansas Designer-Craftsman Show in the Union Building, University of Kansas.

KENTUCKY, LOUISVILLE

October 1-22

"Midwest Designer-Craftsmen" at the J. B. Speed Art Museum. A Smithsonian Institution Traveling Exhibition.

LOUISIANA, NEW ORLEANS

through October 20

Art Association of New Orleans 33rd Annual Autumn Regional Exhibit at the Isaac Delgado Museum of Art, City Park.

MICHIGAN, BLOOMFIELD HILLS

through October 13

Exhibition of student work at the Cranbrook Academy of Art.

Shopper

(Continued from page 6)

New Mosaic Book

This 32-page book was written for beginners. It outlines the history of mosaics as well as their characteristics. It covers the art and application of the tiles and includes simple and more complex designs and projects. Both classic and contemporary uses of mosaic tile are suggested in the pages, and a section on "things to remember" rounds out the book. All designs in the book are keyed to tiles shown on the full color cover. For additional information, write to International Crafts, Inc., 325 West Huron St., Chicago 10, Ill., mentioning CERAMICS MONTHLY.

Craftool Shop-Vac

A new low-cost, high powered heavy-duty vacuum cleaner, designed especially for institutional and shop use, has been introduced by Crafttools, Inc. Shop-Vac, both a dust collector and vacuum, is equipped with a 2 1/2" diameter hose, handle and nozzle which, according to the manufacturer, will not clog on average debris or shop dirt. Dirt and debris are

OHIO, AVON

October 26-27

Second Annual Hobbyist Exhibit of the West Shore Mud Hens at the auditorium of Avon Elementary School, Detroit Rd. Hours: Saturday — 3 to 8 p.m.; Sunday — 2 to 7 p.m.

OREGON, PORTLAND

October 6-26

Ceramics by Robert James at the Oregon Ceramic Studio, 3934 Southwest Corbett Ave.

PENNSYLVANIA, PHILADELPHIA

October 4-November 3

An exhibit of sculptured aluminum by Bernard Segal and ceramics by Rudolf Staffel at the Philadelphia Art Alliance, 251 South 18th St.

TEXAS, FORT WORTH

October 26-27

The Fifth Annual Hobby Show of the Ceramic Art Guild of Fort Worth at the Garden Center in the Botanic Garden.

TEXAS, HOUSTON

October 5-6

Third annual hobby competition of the Gulf Coast Ceramic Society at the Houston Coliseum Annex.

TEXAS, SAN ANTONIO

October 12-13

Thirteenth Annual Outdoor River Art Show sponsored by the San Antonio River Art Group. In case of rain, show will be held October 19-20.



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Q *Answers to* Questions

conducted by K E N S M I T H

Q. You frequently publish recipes on glazes and bodies, and the amounts are either in per cent or in parts. I can handle per cent; but "parts" stumps me. What unit of weight is used?

A. Any unit of weight you please! That's why "parts" is used—it is such a convenient way to present a recipe. For example, if you want to mix a huge batch, you can use pounds for the parts. If a recipe called for 60 parts frit and 40 parts clay, you would weigh out 60 pounds frit and 40 pounds clay. If you wanted a small batch, you could assign grams as the unit of weight. In that case, you would weigh out 60 grams frit and 40 grams clay. If you don't have weights, you could balance the frit against 60 nails and the clay against 40 nails—and still be right.

Q. Is a special kind of clay needed for making jewelry in press molds?

A. You usually can get better results with "jewelry" clay. This is a clay that is finely ground so that the surface will be especially smooth and free from imperfections. If the pieces are not particularly small, and are to receive a coating of opaque glaze, it probably will not make much difference.

Q. Is there some way you can re-use casting scraps?

A. This is one of the most frequently asked questions, because everyone who casts has fettlings and other scraps remaining, and hates to throw them away. And you shouldn't!

Put the scraps into a small amount of water and by breaking up the lumps and stirring, rework it into a smooth slip. But do not try to use it by itself for casting. For some reason, reworked slip does not have as good casting properties as unused slip. Mix the reworked slip back into new slip in quantities of about 25 to 40%.

Remember, the reworked slip already had deflocculent added, so cut back on the amount required by the total of slip.

Q. Is it all right to hurry the drying of a plaster mold by placing it in the kitchen oven?

A. This procedure is all right if you don't heat the plaster too high. A maximum temperature of about 150°F would be a safe range. If the mold gets too hot the plaster will weaken and become crumbly.

Q. I have been given several packages of dry material marked U.G. I assume this means underglaze but I have fired test samples and they remain in powdered form. Is there any way I can use these for underglaze decoration; or perhaps put them to some other use?

A. Probably the best use you can put these to is to treat them as ceramic stains and add them to your glazes for interesting colors and effects.

If you grind them into the glaze you will obtain smooth colors. By adding various percentages and by intermixing them into a variety of glazes you will obtain a wide spread of results. Or, you can stir them into the glaze for speckled effects.

Add them to all types of glazes and keep a record of the results so you can reproduce them if you wish. Try adding to clear or colored, transparent or opaque, glossy or matt.

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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Strictly Stoneware

(Continued from page 15)

A good glaze for use over engobes, reduction fired to cone 9, is A3.

Glaze A3

	parts
Keystone feldspar	44.0
Colemanite	15.0
Whiting	11.0
Barium	7.0
Kaolin	8.0
Flint	15.0

A good Colemanite glaze effect for cone 8 is 3D.

Glaze 3D

	parts
Flint	16.0
Feldspar	202.0
Zinc oxide	2.0
Colemanite	21.0
Magnesium carbonate	8.0
Frit 14	62.0

Small bowls and plates decorated in this manner are particularly different and charming. Decorative techniques like this are especially good for the person who says "I can't draw a design. I can't even draw a straight line with a ruler." There is no need to draw or paint. All one does is experiment with tools and materials and invent ideas. Play and enjoy yourself, observe the effects and remember them as they develop before you. Take advantage of accidents, and be bold. The only word of caution is not to overdo the technique. Stop while you're ahead!

(To Be Concluded)

Letters

(Continued from page 26)

not be influenced by personal bias. Only the work is to be judged.

Procedure: The specialist in the field on the jury shall indoctrinate the jury on the technical points to seek in the craft work. View all pieces submitted in each category. Each craftsman's objects to be judged separately.

Apply the following point system: Expressive quality, 4 points; application of design and creativity, 3 points; technical proficiency, 3 points.

For acceptance, a total of eight points from each member of jury, less one. Jurying will be by closed ballot. Review of doubtful objects. Reasons for rejections to be sent to submitter.

Without question, there will be individuals disagreeing with all or part of the above. To respect the right to disagree is our American way of life and it is to be encouraged. Our organization does not feel that these standards are the ultimate answer and they may be altered by its own membership. However, we feel they are a basis for future development and understanding among craftsmen.

It is our hope that such disagreements as current jurying methods may be eliminated by the application of good common sense, coupled with understanding by jurors and juried of their relationships, one to the other.

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THINGS I NEVER DREAMED I'D WRITE ABOUT

Writing about a technique and lecturing on it is "a very splendorous thing." One loves what one is writing or talking about, and is so familiar with the subject, that advice flows freely and comes out naturally. But when you teach, and have people in front of you trying with the best intentions to do as they are told, you are convinced that—even though you have been as explicit as a primer—they take too much for granted. I have seen that happen. In all humility, I'll give some examples for the benefit of beginners who try to follow what is printed in these pages.

UTILIZE STRAIGHT EDGES

I told a student to trace a planned design on a piece of copper. It was to be an oblong piece, about an inch long and a 1/4-inch wide. "Trace it on, and (by luck) show me," I said. What did I see? A sheet of copper—perfectly new—seven inches wide and a yard long, with the little shrimp of an oblong swimming right in the middle of it. Why?

I had taken for granted that an adult knows, without being told, not to waste material—whether expensive or cheap—by cutting senseless holes in it. He should also know that he can save a lot of elbow grease by utilizing given straight edges, applying straight layouts accordingly. An oblong should be placed right in the corner of the metal where a right angle is waiting for it, and only two more lines need to be cut—and no material is wasted. So please *think*, and when cutting metal, arrange the layout so that one shape fits into another with not too much scrap left. Just think of what it could cost if silver or (unthinkable) gold were (mis)used in this wasteful way.

PENCIL OK ON FIRED ENAMEL

I saw another student busily, but without success, trying to get a design on an enameled surface with the help of a pointed metal instrument. Why? I had gotten home the point, "Never use a lead pencil on copper as enamel will not fuse on any spot which has pencil traces between it and the copper base. Therefore, any

tracing has to be done with a scribe."

Again I had taken something for granted. Do not trace directly on copper with a pencil. On a fired enamel, you can use all the pencil you want without getting into any troubles other than those caused by the smoothness of the enamel and the hardness of the pencil. A carbon tracing will do much better. A carbon tracing . . . well!

DON'T CUT CARBON TO SIZE

I gave a student a new sheet of carbon and told him to trace his design. It was a round design which was to be used for a tray. What happened? Quick as lightening, he cut a disc from the paper—a disc which could be used only for that one measly tray. What waste again! I had taken for granted, and neglected to state, that carbon paper can be used again and again—not only once for one piece. Therefore, the whole sheet is placed where the design is to sit, without being cut to size.

MORE STUDENT TROUBLES

I have seen a student spray a tray with plain water as directed; expertly (I say proudly) sift enamel on both sides; and then (I say this with considerably less pride) place the whole thing on a carefully preheated firing rack. Had I not grabbed it quickly and gotten it into the kiln at once, all the nice enamel would have fallen off. Certainly when the water evaporates there is nothing left to hold the powdered enamel together, and off it falls. This action was based on my statement that if you apply enamel to an already fired basic coat of enamel, the piece must be warmed up to prevent the enamel from cracking and sputtering all over the place. Teacher had neglected to point out explicitly that this means over a fired layer of enamel. Enamel sifted directly on metal, without the aid of gum to hold the grains of enamel together, cannot wait. It goes right in the kiln without being preheated.

NO CLEANING NEEDED

A student took an enameled piece

(Continued on page 32)

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Enameler's Column

(Continued from Page 31)

out of the kiln, waited until it cooled, and then placed the piece in the pickle. Why? Teacher had said, "A piece to be enameled has to be acid-cleaned before." Surely, but it also was said that this applies to bare metal, and not for an already enameled piece.

A piece already enameled does not have to be acid or otherwise cleaned if it has been handled according to the rules. Never touch an enamel which needs further firing except on the edges. It is better to pick it up with spatulas. The oil from your skin may leave grease spots to which the enamel will not take. However, if you should get grease spots on a piece, rub the enamel with fine pumice powder and rinse. Or dip in acid for a moment or two, and rinse. Do not, in any case, allow an enamel to remain in acid too long. Sulfuric acid is not supposed to eat enamel, but believe me, it can forget! It dulls some opaque colors, and will take care of overglaze completely. Even the shortest dip in sulphuric acid makes a gray and dull mess out of the shiniest black overglaze. So hold your enamels by the edges to avoid getting fingerprints on them. Then you can continue enameling on a fired enamel without bothering to clean it at all.

At the moment, these are just a few of the student troubles that come to mind. But, if you find them helpful, I will collect more and report them to you faithfully. ●

Fruit Bowl

(Continued from page 21)

and also reduce the center bulk of the thick clay for safer firing. Unusually thick pieces, such as this, often fire unevenly and crack or explode in the kiln.

The interesting pattern on the finished piece was made by pouring white and blue glazes on the bisqued piece from a milk bottle. The bowl was tipped up over a pan, and the white spots poured on. Then the blue spots were made in the same way. Where the blue glaze overlapped the white, there resulted a lighter color with a transparent look. The feet and portions in the center of the bowl were left unglazed.

You probably will want to experiment further with cardboard and clay. With the freedom of the experimental approach, advanced planning and trials, you are sure to work out new forms and designs in clay. ●

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More than 300 examples of pottery and other crafts were shown at the Detroit Institute of Arts in the recent 12th Annual Exhibition for Michigan Artist-Craftsmen. The objects displayed were selected from 817 pieces submitted by 239 artists. Shown are two prize-winning entries. •

Michigan Artist-Craftsmen



The Mrs. Lillian Henkel Haass Prize of \$50 was awarded to Lillian Pierce, Detroit, for a group of stoneware bowls.

SHOW TIME

New Hampshire Craft Guild



Earthenware decanter set, 11" high, by Gerald Williams of Goffstown, N.H. Earthenware jug (above), 14" high, by Gertrude W. Brown of Shirley Center, Mass.



Stoneware bowls by Toshiko Takaezu, Cleveland Institute of Art, won The Artisans, Ann Arbor, Purchase Prize.

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OVERGLAZE by Zena Holst

Decorating Bisque

(concluded)

This month, Mrs. Holst continues her instructions in the various methods for painting on bisque ware. Last month she described three different methods of painting on bisque with vitrifiable mineral colors. She now discusses the use of enamels and metals on bisque. Next month, Mrs. Holst will begin a discussion of lustre decoration.—Ed.

Enamels on Bisque

When you want a more ornate decoration than you can obtain with mineral colors, then use enamels. Enamel designs, both small motifs and large patterns, are particularly adaptable to bisque ware. Enamels are very beautiful on colored clay bodies. Refer to my instructions on the use of enamels (January, February, and March 1956). The procedure when using regular enamel medium is exactly the same as for glazed ware. Of course, an enamel decoration will be glossy. Only certain types of designs are appropriate, and only on objects of decorative nature. Enamels may be applied heavier on bisque than on glaze ware, and are good for relief touches over mineral colors. There are many uses for enamels on figurines, particularly the Oriental type.

Metals on Bisque

There is a special liquid gold metal for use on bisque. It fires a rich gold. Other liquid gold metals give a bronze finish, not at all like the results achieved when they are used on glazed ware. Sometimes a dull or antique appearance is desirable, in which case an unfluxed paste metal must be used. Lustres (a form of metal) usually are not pretty on bisque ware. •

The Holst Notebook

♦ Is it practical to use ices for decorating glass that is for table use?

Yes, if you have wearability in mind. Don't worry about the ices coming off. They become a part of the glass when fired, even though they appear to be loosely adhering to the surface.

♦ I had a beautiful color which I used about a year ago. I had forgotten it until I recently found the envelope. When I used it again, the color fired very weak—not at all like the first time, and I used it under the same firing conditions.

Mineral pigments that are kept in envelopes, especially in a manilla and not a waxed paper envelope, will oxidize in time until the colors deteriorate and lose strength. Always put such pigments in a glass vial promptly.

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AMONG OUR AUTHORS:



■ Mildred and Vernon Seeley have been engaged in ceramics as a hobby since they were married in 1943. Mildred studied at the Art Institute in Chicago, and taught at the U. S. Naval Hospital at Great Lakes while Vernon was in the Navy. The Seeley children, Jay and Colleen, have been active in ceramics since they could squeeze clay. And Colleen recently won a first prize in hand modeling in the Eastern Ceramics Show at Asbury Park, N. J.

The Seeleys, besides running a ceramic

supply house for schools, have a home studio where they make pots and dream up new ideas. According to Vernon, their work is mostly experimental. Besides ceramics, the Seeleys also enjoy photography, gardening, woodworking and raising Persian kittens.

■ "Two inter-related ideas have been my aims in teaching ceramics," says Ida Sherwin, "the development of creativity, and the psychological values found in working with clay." Mrs. Sherwin has her own ceramic and craft studio in Montrose, California.



"For the last two years I have done less teaching, and have devoted most of my time to free-lance writing and ceramic designing," she continues. One of her designs, the calendar stone, appears in this issue. Mrs. Sherwin believes that ceramics and writing are "two art forms which aid and abet each other at every turn."

SAN FRANCISCO ROOM: Designed to express a contemporary western way of living in addition to showing works of artists and craftsmen of San Francisco, the San Francisco Room was included as part of the recent "Designer-Craftsmen of the West, 1957" exhibition. The exhibit, which closed

(Continued on page 36)



THE SAN FRANCISCO ROOM, shown at the M. H. De Young Memorial Museum recently, expresses a contemporary western way of living. Designed as part of the "Designer-Craftsmen of the West, 1957" exhibit, every object shown in the room was made especially for it.

Coming Up in CM



Christmas is coming!

We don't mean to scare you, nor are we trying to rush the Holiday season. Everyone will agree (except youngsters) that it comes quickly enough.

But we do want to remind you that the time for giving is not far away. And giving what we make ourselves is the best gift of all.

To help you plan and make your Christmas gifts, we are preparing special articles for the next issue. How-to-do-it projects that are easy to complete, yet effective for giving.

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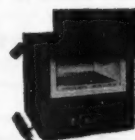
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CERAMICS MONTHLY
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Ceram-Activities

(Continued from Page 35)

July 31, was held in the M. H. De Young
Memorial Museum in San Francisco.

The room was unique in that every object,
including sculpture and painting, was de-
signed exclusively for it. The ceramic fire-
place was constructed from shelving normally
used in kilns. This provided good thermal
shock resistance as well as being light
enough in weight to make the fireplace
portable. It was designed by Edith Heath,
ceramist, and Imogene Bailey, sculptor.

Outstanding pieces from the "Designer-
Craftsmen of the West, 1957" show are pre-
sented in "Show Time" this month.

ANNUAL MEETING: The first annual meet-
ing of the Washington Arts and Crafts Asso-
ciation will be held October 11-12 at the
Central College of Education at Ellensburg,
Washington. There will be speakers, exhibits,
workshops and election of officers and
trustees. Registration blanks and brochures
may be obtained from the Association, 2216
East 46th, Seattle 5, Wash.

STATE CERAMIC SHOW: The second state
ceramic show, sponsored by the Ceramic
Guild of Connecticut will be held October
6-8 at Restland Farms Pavilion, Route 17,
Northford, Conn. The show was instituted in
1956, when members of the Guild who could
not attend the large Eastern Ceramic Show
decided to sponsor their own state show,
planned along the same lines. The show was
so successful that the Guild donated two \$100
scholarships to art students studying at state
teachers colleges.

"In order to find the type of demonstra-
tion in greatest demand," says Peg Taylor,
program chairman, "we give each member a
questionnaire at the last meeting of the sea-
son, with 25 or 30 items listed. They check
any phase of ceramic work they would like to
know more about. Then we cast about for
a good demonstrator whose fee is within our
budget."

HOBBY COMPETITION: The Third Gulf
Coast Ceramic Show, sponsored by the Gulf
Coast Ceramic Society, will be held October
5-6, at the Coliseum Annex in Houston, Texas.
In addition to 14 divisions of hobbyist com-
petition, there will be exhibits of ceramic and
porcelain materials, demonstrations by Gulf
Coast ceramic studios, and a display of work
by teachers.

FILM LIBRARY PLANNED: Ceramic Leagues,
Inc. recently purchased a motion picture
projector complete with sound equipment, a
portable screen, and the beginning of a film
library. Films are in color and have running
commentaries and step-by-step explanations.
Chapters of Ceramic Leagues will be able
to borrow this equipment for use at women's
clubs, garden club and similar group meet-
ings. Ceramic Leagues believes that this
purchase represents a long step forward in
helping studio owners encourage more people
to adopt ceramics as a hobby.

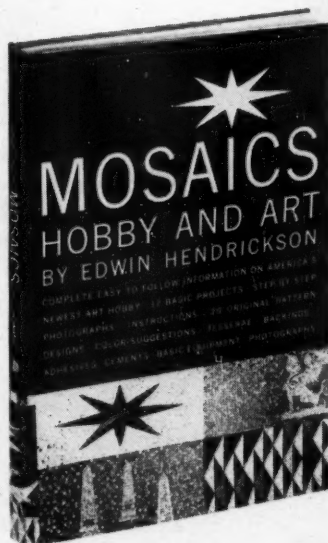
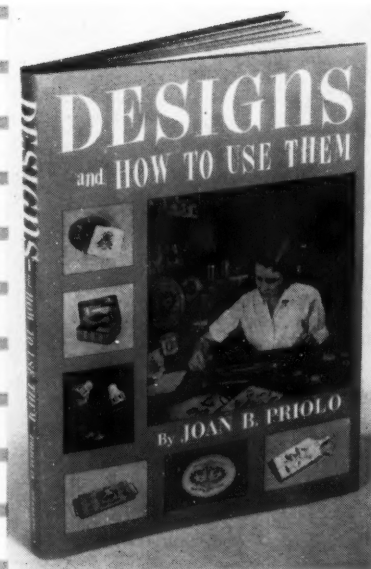
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CORRECTION: The correct price for DESIGNS AND HOW TO USE THEM is \$5.95. Last month's listing was in error.

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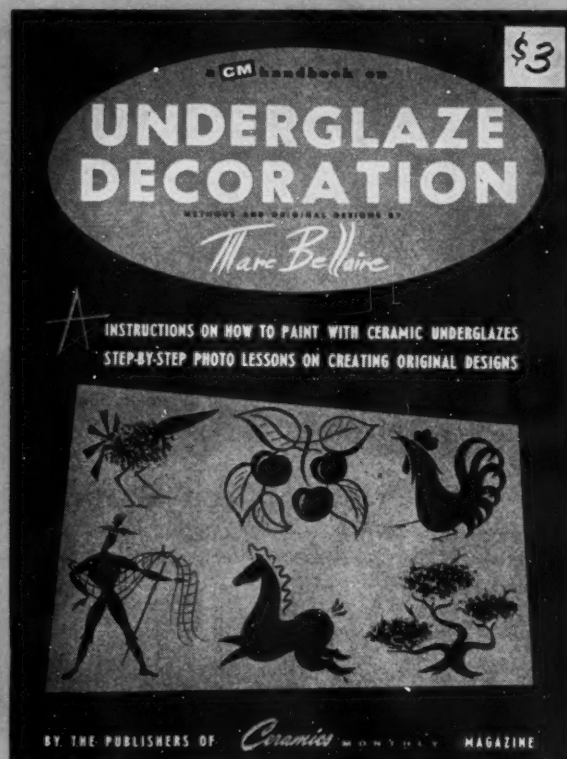
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